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Thus the story seems to have grown. To the simple motif of the Horse or Ass outwitting the Lion or Wolf was added that of the boasting Mule and the Fox. Then the boasting motif was dropped and the Wolf reintroduced in order that the Fox might not be humiliated by a Mule (or Mare).

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## A SOURCE FOR GULLIVER'S FIRST VOYAGE

In *Modern Language Notes*, November, 1921, I noted several points of the influence of Lucian upon *Gulliver's Travels*, and more especially the influence of D'Ablancourt's sequel to Lucian's *True History*. From an entry in the *Journal to Stella* I was able to establish Swift's purchase of this French translation. Lucian's influence, however, was not confined to the *True History*. It is evident in at least two other satires, both of which are included in D'Ablancourt's translation.

One aspect of the satiric method in *Gulliver*, which hitherto has been regarded as original with Swift, is the satire of position which runs through the first two voyages, though it is carried through consistently only in the voyage to Lilliput. Briefly stated, the device is to reduce the scale of human life, and correspondingly to elevate the point of view, so as to render ridiculous all that is essentially petty. The machinery used is that of a giant among pygmies. This particular situation is original with Swift, though as I pointed out in the previous article the pygmy commonwealth was suggested by D'Ablancourt. The satiric idea, however, had been employed by Lucian in *Icaromenippus, or A Voyage to Heaven*. Menippus, describing his voyage to heaven, is asked by his friend to describe the appearance of the world from that altitude, and replies, in part, as follows:

"Fancy you see a small spot, not by so much as big as the moon, so that . . . one would wonder where were all those mighty mountains, those vast seas. . . . But more intently directing my eyes, I could discern all the transactions of human life, some sailing, some fighting, some plowing, some quarrelling. . . . To behold the actions of private persons is very odd and ridiculous . . . not to

mention others breaking their neighbors houses, lying with their wives, going to law, exacting usury; all which put together make a most ridiculous farce.

"Above all I could not but heartily laugh at those that contest the bounds of their countries, one taking pride in living in Licyon, another that he was master of a thousand acres in Acarnania. When all Greece appeared to me at that height not a span over, and Attica the least part of that too. I began to think what it was that men of estate value themselves upon, when he that had the most acres had no more than one of Epicurus' atoms. . . . But the merriest of all was to see the wealthy men strut and look big with their rings, plate, etc., when the whole Pangaeum was no bigger than a millet-seed.

"(*Friend*) But the cities and the men in them, how do they appear?

"(*Men*) I suppose you have seen a nest of Pismires, some crowding together at home, some going abroad, others returning, others loading out ordure. . . . I believe too, since they compose a small republic, they may have architects, physicians, magistrates, philosophers amongst them, and other necessary members of society. Just like these animals do great cities appear."<sup>1</sup>

What Swift borrows here is after all just one idea, but it is an idea which motivates Gulliver's first voyage, and which does not appear elsewhere before the writing of *Gulliver's Travels*.

In Gulliver's visit to the land of the Struldbruggs, in the course of his third voyage, Swift reverses the sentiments of Cicero's *De Senectute*, and depicts the hideousness of old age, in language which is reminiscent of Lucian. In the satire entitled *On Mourning for the Dead*, a deceased son remonstrates with his father for his unreasonable grief:

"O wretched man, why dost thou create so much trouble for me? Forbear to pull off thy hair, and tear the skin from thy face. . . . Dost thou think it a misfortune to me that I did not live to become such an old man as thyself, with a bald pate, a wrinkled face, stooping in the back, feeble knees, and almost wholly rotten with age, having lived many Olympiads and at length brought to dotage before so many witnesses?"<sup>2</sup>

<sup>1</sup> Vol. 1, pages 312 ff. All quotations are from the Dryden *Lucian* published in 1711. More than half of the translating was done by Tom Brown, with whom Swift was personally acquainted, and from whose works he borrowed hints for satire in *Gulliver*. For a complete statement of Swift's debt to Lucian and Tom Brown, the reader is referred to my book, "Gulliver's Travels,—A Critical Study," not yet published.

<sup>2</sup> Vol. 1, pages 187-8.

This passage bears the closest verbal resemblance to Swift, but the entire satire is an elaboration of the thought that old age is a curse.

The same thought is expressed by Terpsio in the sixth *Dialogue of the Dead*:

"In my opinion (oh Pluto) the oldest ought to die first, and the rest in their turn successively, without permitting an old gouty dotard to live, after he has lost the use of his senses, and is at best but an animated tomb. . . . The grievance would be somewhat alleviated, if one could but know how long they were to live, that one might avoid a tedious and fruitless courtship."<sup>3</sup>

These last passages seem to have served as suggestions for the episode of the Struldruggs, though they are by no means extensive sources. There can be no doubt that Swift knew his Lucian, though he drew upon the latter for occasional ideas, rather than for general method. The problem of the sources of *Gulliver* has been consistently ignored. In a future article I hope to throw some new light on the debt of Swift to Cyrano de Bergerac's *Histoire Comique des Etats et Empires du Soleil*.

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## REVIEWS

*Cleanness, an Alliterative Tripartite Poem on the Deluge, the Destruction of Sodom, and the Death of Belshazzar, by the Poet of Pearl.* Edited by Sir Israel Gollancz. *Select Early English Poems* VII. Oxford University Press, 1921.

Professor Gollancz's edition of *Cleanness* (*Purity*) differs from my own<sup>1</sup> in several respects: the poem is printed in quatrains, many emendations are introduced in the text, and the notes are, in general, limited to explanation of these emendations and of difficult words and phrases. A second volume is to contain a glossary and illustrative texts.

In the Preface, which summarizes what is known concerning the plan, date, and sources of the poem, the editor makes the new suggestion that in several passages, especially lines 148 ff., 697-708, 1129-48, the poet was influenced by the *Book of the Knight of La*

<sup>3</sup> Vol. III, pages 442-3.

<sup>1</sup> *Purity*, Yale Studies in English, LXI, New Haven, 1920.